



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

honors have been few, but they were such honors as few attain. At the Universal Exposition of 1889, he received a third medal, which the jury of the Salon the following year recognized. The picture which secured for him this honor was purchased by Mr. Potter Palmer. In the Salon of 1890, he exhibited the picture to which I referred as being owned by the Corcoran Gallery, entitled "Going to Pasture."

One of his pictures exhibited at the last Spring Academy, "On the Beach," was painted near Boulogne, and is not only a clever piece of composition, but shows excellent figure work; the scene of "Plowing in Normandy," also exhibited at the Academy, is near Dieppe, while a portrait of a New York business man (A. R. Elliott) is the third of the pictures shown by this lamented painter.

#### TAPESTRY.

THERE seems to be a decided disposition among certain cliques of artists to look with considerable contempt upon decorative art as something unworthy of ambition. This distinction among the arts is a modern invention and without historical precedent. Those who have read the annals of the revival of the arts in the fourteenth and succeeding centuries, when every great centre was a field of activity never since exceeded, know that the fine distinctions which now exist were not then acknowledged, but that every man was honored according to his ability in his chosen field; in other words, all arts were aristocratic. The medals of Cellini are as greatly admired as his sculpture. The fame of Ghiberti rests on his wonderful decorative skill, and Raphael did not disdain to employ his splendid genius in making cartoons for tapestries, nor did Giulio Romano, Titian, Paul Veronese, Rubens and others hesitate to follow his example.

It was in those days that the art of tapestry weaving reached a splendid height, and flourished with more or less vigor through several centuries. The discovery of coal, which made dwelling-houses more comfortable, and the invention of paper hangings, which were cheap, no doubt diminished the demand for textile hangings and caused a decline in the art. The greatest establishment devoting itself exclusively to the manufacture of tapestry has been the Gobelins in Paris, which is a government monopoly. The revival of interest in textile wall hangings is a good omen, signifying a return of the true idea of decorative art.

Real tapestry is a woven, not a painted fabric, the pictures being an integral part of the cloth itself. The painted canvas which now takes the name of tapestry bears the same relation to the real article that embroidery does. It is very rich, however, and in a high degree decorative, and when well executed is very handsome and suitable for the purpose it serves—that of covering large wall spaces, for portières, screens and upholstering. From sculptures and other evidence we learn that tapestry had its origin very early in historical times, and it is a singular fact that looms used by those primitive weavers differed in no essential particular from those now in use at the Gobelins. Tapestry weaving flourished in Greece and her colonies. At Sybaris the mantle of Alcisthenes, in the upper part of which was woven the sacred animals of the Sussians, and in the lower part those of the Persians, sold for 120 talents or over \$132,000. In the center of this wonderful garment were represented Zeus, Hera, Themis, Athene, Apollo and Aphrodite. The likeness of Alcisthenes and the emblem of Sybaris were introduced in the two extremities. The famous contest between Minerva and Arachne, in which the latter paid the penalty for daring to contend with a goddess by being turned into a spider, is a well known myth, its chief significance being the evidence it affords of the skill of the Greeks in tapestry weaving.

This art flourished to a greater or less extent among all the Eastern nations throughout the earlier centuries of our era, and in the thirteenth century we find that hangings of rich tapestries were coming into vogue among the Western nations, and carpets were also seen. France and Flanders divided the honors of reviving the glories of the art in which for generations they were rivals. From the thirteenth to the seventeenth centuries tapestries engaged the attention of the greatest artists in Europe in the composition of cartoons for the weavers. Ancient hangings were of great size, and usually woven in suites or series, representing some historical, mythic or romantic episode. Their cost, too, was often enormous, from the length of time required to execute them, from one to five years being the average time required, and from the high price of the silks and fine wools employed in them. The "Conquest of Tunis" engaged eighty-four weavers, and five years were occupied in the weaving, while five hundred and fifty pounds of silk, besides gold and wool, were put into it, its size being about two hundred and fifty square yards. Another immense work was "The Battle of Rosbeck," which measured upward of two hundred and eighty-five square yards and cost two thousand six hundred francs d'or.

Z. A.

#### Periodicals.

*Brush and Pencil* for June is steadily progressing and proves that reprints of English art magazines with American sections are quite unnecessary. The opening article by Charles Francis Browne, "Alexander Harrison—Painter," gives an excellent review of the man and his work. It is splendidly illustrated from representative canvases, some of which were seen at the last Harrison exhibition at the Boussod-Valadon Galleries. \* \* \*

The twentieth anniversary number of *The Art Amateur* is by long odds one of the best of its past history. The selection of Henry Mosler as the artist exploited in this number is in keeping with the general line of popular art, as distinct from its higher level, which this journal favors. The plates of study sketches for various characters of this artist's "Marriage Contract" are exceedingly interesting. The reproduction of two paintings by Jacob van Oost (the elder) is a matter of sentiment, the present publisher of *The Art Amateur* being a lineal descendant of this well known Flemish master. The various other departments are treated in the usual practical manner.

\* \* \*

*The Art Interchange* issues likewise an anniversary number for June, its twenty-first, which is filled with a great variety of Art Notes from all over the country. The able direction of Editor Howard, produces monthly a readable and attractive magazine.

\* \* \*

One of the best recensions of the life of Rosa Bonheur appeared in a recent number of *The Criterion* from the pen of Hay Forbes. The art department of this up-to-date weekly gives some good essays on art topics, generally of fairly critical value.

\* \* \*

The May number of *The Poster*, the London monthly devoted to the art of pictorial advertising, brings to special notice the work of the Frenchman Toulouse-Lautrec and of the Dutch Affichiste, J. G. van Caspel.

\* \* \*

The *Anzeiger für Schweiz. Alterthumskunde*, the periodical recently started by the authorities of the Landesmuseum, has been adopted as the official organ of the Zurich Antiquarianische Gesellschaft and also of the Swiss Gesellschaft für Erhaltung historischer Kunstdenkmäler. The *Statistik Schweizerischer Kunstdenkmäler*, hitherto issued by Prof. J. R. Rahn as commissioner of the Swiss Federal Landesmuseum, will in future be published as a supplement to the *Anzeiger*. An attempt will also be made to include in the *Anzeiger* a literary catalogue of the publications of the various cantonal archæological and antiquarian societies.

\* \* \*

*The Magazine of Art* in its June number reproduces the second Rembrandt recently acquired for the National Gallery in London, "The Portrait of a Woman." The leading article is devoted to William Shakespeare Burton, a Pre-Raphaelite who is very little known even in England.

\* \* \*

"The Modern Group of Scandinavian Painters" are described by Cecilia Waern in *Scribner's* for June, where the hardy Norsemen have their innings in appreciative treatment.

The sixth and final part of the stock of George H. Richmond & Co. was sold by Bangs & Co. May 15-17. An extra illustrated copy of the works of Rabelais fetched the highest of the sale, the two-volume edition of 1802, extended to three volumes by the insertion of over 200 plates, bringing \$90. An extra illustrated copy of Milton's "Paradise Lost" 1838, with thirty-two additional plates, sold for \$30. Other prices were as follows:

"Arabian Nights," Payne's version, with "Tales from the Arabic" and "Aladdin," thirteen volumes, \$40.30.

Brunet's "Manuel," Paris, 1860-80, with "Supplement," seven volumes, \$29.40.

Mitchell's "The Lorgnette: or, Studies of the Town," New York, 1850, fine copy, in the original twenty-four numbers, with Dr. Moore's autograph on No. 18, \$10.80. Very rare in such condition. Napoleon's autograph signed to order for money to be paid Sergeant Rosto, 1792, \$10.

Nash's "Return of the renowned Cavaliere Pasquill," London, 1859, fair copy, last page remargined, Maskell's copy, \$5. The only other copy sold in recent years was Martin's, which fetched £12 in 1888.

Mrs. Stowe's "Works," Cambridge, 1896, sixteen volumes, on large paper, \$46. Another copy fetched \$42.